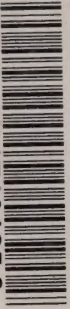


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# MULTICULTURALIZING

## PLAY, PHYSICAL EDUCATION AND RECREATION

A SERIES OF RESOURCE  
GUIDES FOR EDUCATORS

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APR 11 1985

University of Toronto

VOL.1 NO.1



Multiculturalism  
Canada

Multiculturalisme  
Canada

**T**his booklet is one of a series produced by the Multiculturalism Directorate of the Department of the Secretary of State for teachers, childcare workers and community recreation leaders. Each booklet represents a different subject area and provides resource lists so that multicultural education may be incorporated into the teaching of all subjects. In this way, positive attitudes toward multiculturalism can develop many areas of the curriculum rather than being limited to one academic unit of study such as social studies.

### What is Multiculturalism and How Does It Fit in Education?

**Multiculturalism** is based on the conviction that people of various cultures and languages who make up Canada can live and interact with one another in a spirit of mutual respect and intercultural understanding.

**Multiculturalism in education**, by extension, is the development of understanding and pride in one's own ethnocultural identity as well as the development of understanding, respect and acceptance of the identity and heritage of others.

### Why Multiculturalism in Education?

Canadian children are growing up in a racially and culturally diverse country. Ethnocultural groups within this country are not merely an "integral part" — inferring that some of us have an ethnocultural background and some do not: everyone has roots in an ethnocultural group through which one inherits traditions, language, lifestyle and aspirations. Thus, multicultural education is relevant to all racial, language, ethnocultural and regional groups and is designed to engender mutual respect, understanding and harmony between all segments of society. Multicultural education is not just for and about "immigrant children": it concerns and relates to all of Canada's children.

*Inuit children play blanket toss at a games festival in Coppermine, N.W.T. A visiting child from another ethnic group is being tossed.*

Photo credit: Terry Orlick from The Cooperative Sports and Games Book





## How Can Multicultural Education Be Included in Play, Physical Education and Recreation?

Because attitudes are formed at a very young age, it is important that the concept of multiculturalism be introduced early in the child's education. One of the most natural and effective ways for children to learn about themselves, others and the world around them is through physical play. In self-directed free play or in more structured games, children are constantly acting, reacting, interacting, feeling, thinking, testing and communicating. The strong intrinsic motivation inherent in games, the elements of fun, enjoyment and challenge as well as the involvement of all senses, make games an ideal learning medium. Their flexibility and adaptability to different ages, interests and developmental levels render them a valuable teaching tool as well. The contribution of games to learning has long been recognized by early childhood educators. Their potential as a teaching tool, however, is only beginning to be tapped.

Depending on the ages of the children, several opportunities exist for including multiculturalism in education activities in the area of play, physical education and recreation. To begin with, children and their families are a rich source for mutual information-sharing and learning about various ethnocultural groups through games. They provide a natural starting point for exchange of information and activities and developing an understanding of cross-cultural similarities and differences.

Ethnic groups and their customs have traditionally been perceived and described in terms of what makes them different from others. In establishing an inventory of ethnic games, children and adults alike will be astonished to discover the similarities or variations of a single theme appearing in games of diverse cultures. These commonalities provide an excellent opportunity to emphasize cross-cultural similarities and to accentuate the values, social attitudes and traditions common to all people but expressed in different ways. Experience with children has shown that by focus-

ing on the similarities and sources of diversity among cultures in a cognitive and experiential learning situation, there was a greater success in accepting and understanding differences and in developing or improving positive inter-ethnic attitudes.

### Some Possible Activities to be Explored

- Roleplay in order to experience and understand similarities and differences of values as expressed through games and play in various cultures.
- Observe traditional celebrations and festivals. By assuming roles of another culture and with informed explanations of the significance of the game or activity featured in the celebration, children can begin to appreciate the similarities of meaning and differences in expression of various customs.
- Collect games. This will involve interviewing and research techniques as well as field visits, films, and guest speakers in order to tap all the sources of games in the school community. Children should be encouraged to contact members of their families and friends who actively play these games and can be called upon to organize activities in school.
- Perhaps play the games collected in a community games festival. This could lead to numerous possibilities for documentation through photo exhibits, scrapbooks, games manuals, slide shows or videotapes, thereby allowing and encouraging further discussions and projects.

Activities for older students include:

- Studying the origin and evolution of contemporary games.
- Researching games that act as mirrors of cultural attitudes and values.
- Discussing symbols or actions that express co-operation and/or competition in various games.

A strictly folkloric approach to studying games should be avoided. This often reinforces a cultural stereotype and does not address the role of games in reflecting contemporary cultures. Games should not be studied as though preserved in social formaldehyde; they are constantly adapting and reflecting changing values and practices and thus

provide a rich source of information for looking at the past, present and perhaps future of a multicultural society.

Both the participation in and analysis of games relate to many curriculum subjects such as social studies, language arts, physical education, music, drama and art. The construction of simple games equipment, writing and production of skits or plays, or even inventing new games, gives the imaginative teacher, recreation leader or parent innumerable opportunities to introduce creative, co-operative, informative and experiential learning opportunities.

Unfortunately the value of games as a teaching aid has for a long time not been recognized. Play activities are often seen as a "trivial, fun-seeking activity" appropriate for recess but not for the serious business of learning in a classroom. This is obviously a short-sighted notion that is gradually changing as the benefits of games are acknowledged as an effective learning medium.

Multicultural education lends itself naturally to a variety of learning approaches. In the area of play, specifically when involved in games, children gain new experiences and reconstruct old ones, acquire knowledge and skills and develop new insights, attitudes and values towards an understanding and appreciation of the ethnocultural groups that make up Canada, and of the people who are Canadians.

### Resources

The lists of books, articles, pamphlets, audio-visual aids and other sources have been compiled for those who want more information on using play and specifically games as a component of multicultural education. These lists will be updated for distribution by the Multiculturalism Directorate of the Department of the Secretary of State. Your suggestions for additions or changes to the lists would be greatly appreciated. Please forward your comments and suggestions in writing to:

Multicultural Education Officer  
Multiculturalism Canada  
Department of the Secretary of State  
Ottawa, Ontario  
K1A 0M5



## Books

Arnold, Arnold. **The World Book of Children's Games.** New York: T.Y. Crowell Publishing, 1972, 346p. \$9.95

Contains hundreds of indoor and outdoor games for children four to 12 years of age. Games are organized by type of activity rather than by country of origin. Brief descriptive and historical notes included for many of the games will be helpful for a cross-cultural and cross-generational study of games.

Bernarde, Anita. **Games from Many Lands.** New York: Lion Press, 1971, 63p. \$7.95

Indoor and outdoor games from Alaska, Ghana, India, Portugal, Saudi Arabia and 20 other countries. Most are simple and require the minimum of equipment. Suitable for children eight to 12 years of age. A good source for those who do not have a large multi-ethnic

population to draw on as a first-hand source of games.

Butler, Gwynneth and Joe Karetak. **Inuit Games.** Keewatin Inuit Association, Rankin Inlet, N.W.T., XOC OGO, 1980, 147p.

Traditional games appropriate for both children and adults are described and illustrated in this practical manual. Teaching techniques for the school or community setting and how to make the necessary equipment are included.

Cat's Cradle, Owl's Eyes: A Book of String Games by Camilla Gryski, illustrated by Tom Sankey. Kids Can Press, Toronto, 1984.

String games, like folktales, have been passed on from generation to generation, from country to country, and from culture to culture.

This book presents easy to follow, step by step illustrations and in-

structions for mastering 21 string figures including such favorites as Owl's Eyes, the Fish Spear and the Winking Eye.

**Coast and Interior Salish Recreation.**

LA 9266 Available from British Columbia Teachers' Federation, Lesson Aids Service, 2234 Burrard Street, Vancouver, B.C., V6J 3H9 Two booklets that are part of a larger lesson aid, Weavers of the West. Coast Salish Recreation (14p.) and Interior Salish Recreation (20p.) are student information booklets that include drawings and activities of both of these native Indian cultures.

Cratty, Bryant J. **Learning About Human Behavior Through Active Games.** New Jersey: Prentice-Hall Inc., 1975, 216p. \$8.95

Through constructive use of games children can be taught important lessons about themselves and

*Big Train. Children in a summer camp program create a human train as part of a cooperative games program designed to help children value others through fun-filled activities.*

Photo credit. Terry Orlick from *The Cooperative Sports and Games Book*





human behavior. Specific games and sports experiences are discussed making this a practical resource, especially for physical education teachers.

Dunn, Opal. **Let's Play Asian Children's Games**. Asian Cultural Centre for UNESCO, 6 Fukuro-machi, Shinjuku, Tokyo 162, Japan, 1978, 200p.  
A collection of 55 games from 15 Asian countries for children aged five to 12 years. The origin of these games is not provided; however, children will enjoy finding similarities to and variations of their favorite games described as Asian children play them.

**Eskimo Inuit Games, Book 1**, compiled by Francis H. Eger. Available from X-Press, 3905 West 12th Avenue, Vancouver, B.C., V6R 2P1.  
An excellent 96-page book on Inuit (Eskimo) games. It includes simple descriptions and illustrations of 37 games, a useful bibliography and media resource list on Eskimos.

Fair Play For Children. **All Children Play — Background Information on Play in Multi-Racial Britain**. Fair Play for Children, 248 Kentish Town Road, London NW5, 1981, 56p.  
A resource package especially prepared to help teachers and play leaders use play activities with multiracial groups of children. Background information on the major racial groups in Britain, suggestions of play activities and sources for further information make it a practical guide but the British orientation limits its usefulness in Canada. However, it can serve as an excellent example of a project for senior students to undertake relative to games and multiculturalism in their own school or community.

**Games Around the World**. LA 9268 A & B. Available from British Columbia Teachers' Federation, Lesson Aids Service, 2234 Burrard

Street, Vancouver, B.C., V6J 3H9.  
A seven-lesson resource unit focusing on games from many parts of the world. Primarily meant for social studies for upper intermediate grades, this unit could be adapted easily for physical education.

Gilbert, C. **International Folk Dance at a Glance**. Minneapolis, Minnesota: Burgess Publishing Company, 1974.

This book features a variety of dances from many countries. The dances are listed in chart form giving basic information such as country, type of dance, basic step involved and degree of difficulty.

Grunfeld, Frederick (ed.). **Games of the World**. New York: Holt, Rinehart and Winston, 1975, 280p. \$17.95  
Every kind of game — board and table, street and playground, field and forest, party and festival, puzzles and brain teasers are included in this particularly interesting book. Colored pictures, descriptions of the origins and instructions on how to play the games make this a comprehensive source of information for multicultural education through games for all ages.

Harris, Heather. **Children's Games**. Vancouver, B.C. (British Columbia Teachers' Federation LA 9203), 1981.  
This 18-page booklet includes a unit on games of other cultures and an excellent resource listing of folk games.

**ICHPER Book of Worldwide Games and Dances**. Washington, D.C.: N.E.A. Publications, 1967.  
Games and dances are listed according to national origin or country in which activity is most frequently practised.

Jernigan, S.S. and C.L. Vendien. **Playtime: A World Recreation Handbook**. New York: McGraw Hill Publishing Company, 1972.  
A large selection of games and dances suitable for elementary age children. Activities by continent and further divided into countries.

**Inuit Games** by Gwynneth Butler and Joe Karetak (Department of Education, Regional Resource Centre, Government of N.W.T., Rankin Inlet, N.W.T., XOC 0G0) 1980.  
The manual records the traditional games played by the Inuit throughout the Arctic. It contains aids on how to teach Inuit games in the school or community setting, what equipment to use and how to make it.

Lavine, Sigmund. **The Games the Indians Played**. New York: Dodd Press, 1974, 93p. \$4.95  
The majority of games described are traditional North American Indian games; however, games from Central and South America are also included. Children aged nine to 13 will enjoy the games played with sticks, dice and balls as well as the guessing games. Useful for introducing a discussion on games as transmitters and reflectors of cultural practices and values.

McLenighan, Valjean. **International Games**. Milwaukee: Raintree Press, 1978, 47p. \$12.85  
Eighteen countries are represented by simple indoor and outdoor games that require little or no equipment. Young children can read the directions themselves for such games as 1, 2, 3, Dragon from China and El Reloj (The Clock) from Guatemala.

Milberg, Alan. **Street Games**. New York: McGraw-Hill Books, 1976. 302p. \$14.95  
An entertaining and interesting look at games that children play today and how they have been adapted from games originally brought to North America by their great grandparents. The origin, equipment, objectives and rules for each game are provided. Older children will enjoy reading the memories of favorite games of famous personalities and perhaps will be stimulated to prepare an inventory comparing the games played by their ancestors with those they play today.



Morris, Don. **How to Change the Games Children Play**. Minnesota: Burgess Publishing Company, 1980. \$7.95  
Describes the developmental stages through which children progress through the medium of games. The teacher will find ideas on how to structure games in order to account for individual differences and in terms of "specific outcome behaviors."

Muscovitch, Arlene. **Games of the Eastern Woodlands**. Canadian Association in Support of the Native Peoples. Don Mills: Fitzhenry and Whiteside Ltd., 1975, 48p.  
Contemporary Indian children learn about the traditional games of the people of the eastern woodlands. The games are clearly described and factual story content will appeal to primary and junior school-aged children. Teachers may also find this book useful with other curriculum subject areas such as social studies and language arts.

Nelson, Esther L. **Musical Games for Children of All Ages**. New York: Sterling Press, 1976. 72p. \$6.95  
Ampé from Ghana, Peruvian Wolf Games, Tarantella from Italy and other games from China, Sweden, Ethiopia, and Russia will help chil-

dren appreciate the role and meaning of musical games and dances across different cultures. The musical scores and lyrics in original languages (with translations) accompany the detailed instructions for each game.

**Northern Games**. LA 9805. Available from British Columbia Teachers' Federation, Lesson Aids Service.  
A collection of northern games with simple directions and illustrations. Very suitable for intermediate games.

Orlick, Terry. **Cooperative Games from Other Cultures**. The Cooperative Sports and Games Book. New York: Pantheon Books, 1978.  
Descriptions of co-operative games enjoyed in Australia, New Guinea, the Arctic and the People's Republic of China.

Orlick, Terry. **The Cooperative Sports and Games Book: Challenge Without Competition**. New York: Pantheon Books, 1978. \$5.95  
A firm belief in "playing with one another, not against each other" is successfully woven and illustrated throughout this practical co-operative games manual. The chapter devoted to "Cooperative Games from Other Cultures" will be most

helpful for a cross-cultural look or project on co-operation in children's games.

Orlick, Terry. **The Second Cooperative Sports and Games Book**. Toronto: Random House of Canada Ltd., 1982, 267p. \$8.95  
Co-operative games played by the Inuit, Malaysians, Maori, Chinese, Australian Aborigines illustrate the universality of co-operative behavior in children's games. Practical suggestions are offered for organizing games workshops and play days, inventing new games and innovative play equipment and recycling traditionally competitive sports such as dodgeball and field hockey.

Robertson, Elaine. **Let Us Play**. Columbus Publishers Ltd., 64 Independence Square, Port-of-Spain, Trinidad and Tobago, 1971.  
A collection of West Indian games and "songs that play games" suitable for children four to eight years of age. Words, music and directions on how to play the games are given.

UNESCO. **The Child and Play: Theoretical Approaches and Teaching Applications**. United Nations Educational, Scientific and Cultural Organisation. Renouf

*A big caterpillar is created by children linking together. The caterpillar is then challenged to crawl over a mountain without coming apart.*

*Photo credit. Terry Orlick from The Cooperative Sports and Games Book*





Publishing Company Ltd.,  
2182 St. Catherine Street West,  
Montreal, Quebec, H3H 1M7,  
1980, 68p. \$5.50

Divided into four separate sections, this interesting work discusses  
1) different approaches to play — psychological, pedagogical, sociological, ethnological 2) children's play materials and games in countries such as Ivory Coast, Peru, India, Laos 3) instruments for collecting and analyzing children's games, toys and play materials 4) use of play activities for educational purposes. Teachers wishing to explore these issues from a more theoretical approach will enjoy this booklet.

**UNICEF. Games Around the World.**

United Nations Children's Fund —  
Canada, 443 Mount Pleasant Avenue,  
Toronto, Ontario, M4S 2L8,  
1981, 41p.

An envelop containing 40 simple

and clear instruction sheets on running games, stick, marble, board and string games from 30 countries. It is intended as a resource for international development education but imaginative teachers and leaders can easily adapt it for multicultural education for primary and junior school-aged children.

Van Oudenhoven, Nico. **Common Afghan Games.** Lisse, The Netherlands: Swets and Zeitlinger B.V., 1979. \$16.50

Believing that play is at the heart of learning, development and well-being and that education without the spirit of play can become sterile and unproductive, the author illustrates his philosophy using games played by Afghan children. Youngsters will enjoy playing these games and discovering similarities with their own games.

Vinton, Iris. **The Folkway Omnibus of Children's Games.** New York:

Hawthorne Books, 1974, 320p. Games, their history and how to play them are included from every continent and island group in the world. The underlying philosophy of the book is that cultures and peoples are linked together in games. Appropriate for children at intermediate and senior levels.

Werner, P.H. and E.C. Burton. **Learning Through Movement.**

St. Louis: Mosby Publishing Company, 1979.

A section of "Regional Studies" integrates social studies and physical education. Many games are presented from a variety of countries. Folk dances are mentioned and references for records.

Zechlin, Katharina. **Games You Can Build Yourself.** New York: Sterling Press, 1975, 64p. \$9.95

Gives directions for building and playing approximately 25 puzzles, board games and word games including Kungsen from Tibet, Cows and Leopards from Sri Lanka and Go from China. Many photographs illustrate the games which children over 10 years will enjoy.

*These four-year old pre-school children are playing a co-operative game called "Number, Shapes or Letters Together." The children work together interdependently, using their bodies to make certain shapes, numbers, letters, animals, etc.*

*Photo credit. Terry Orlick from The Cooperative Sports and Games Book*



## Articles and Pamphlets

Beaumont, Jill. "Action Games —

From Other Lands." **Instructor**,  
Volume LXXXIV, Number 9,  
May/June 1975, p.34.

A brief description of a Turkish, a Burmese and two Japanese games, drawing attention to similarities in games which all children would know.

Harris, Heather. **Children's Games: A Unit on Games of Other Cultures.**

B.C. Teachers' Federation, Lesson Aids Service, 2234 Burrard Street, Vancouver, B.C., V6J 3H9, 1981, 18p.

Believing that "games from different cultures offer teachers an exciting and useful resource," this pamphlet discusses and illustrates the use of games as an effective teaching tool in social studies, art, physical education, language arts and English as a second language.



Ijaz, M. Ahmed and I. Helene Ijaz. "A Cultural Program for Changing Racial Attitudes." **The History and Social Science Teacher**, Volume 17, Number 1, Fall 1981, pp. 17-20.

Description of a successful cultural program which combined an activity and experience approach by using East Indian dances and chanting games from different countries. Emphasis was placed on discovering cultural similarities and sources of cultural diversity.

Kusserow, Jeannie and Tebb Kusserow. "Games as a Medium of World Understanding." **Journal of Health, Physical Education and Recreation**, Volume 42, Number 1, January, 1971, pp. 46, 58-59.

In an experimental physical education class, sports and games were used as a medium to creatively explore conceptions of culture, geography, similarities and differences, and voluntary movement.

Lennie, Edward. **Northern Games**.

B.C. Teachers' Federation, Lesson Aids Service, 2235 Burrard Street, Vancouver, B.C., V6J 3H9, 1977, 6p.

Twelve simple games traditionally played by the Inuit are described in this pamphlet. The objectives, teaching suggestions and materials needed are clearly outlined.

## Audio-Visual Resources

**African Heritage Dances**. LP Record AR. Available from Can-Ed Media Ltd., 185 Spadina Ave., Toronto, Ont. M5T 2C6.

Exciting drum rhythms and authentic simplified movements characterize these folk dances. Suitable for upper intermediate grades. Written instructions included with the record.

**Comptines**. National Film Board of Canada, 1975, 11 minutes, color, 16mm, VTR  
Comptines, filmed in Quebec City, is a delightful look at the world of French-speaking children's games.

Though anglophone students may not understand the words of the chants and rhymes, they will be perfectly in tune with the way these children interact. Provides a natural starting point for junior school-aged children to teach one another games from different cultures.

**Dances of French Canada** by Dale

Hyde. DC 123321. Available from Can-Ed Media Ltd. \$8.98.

This record includes dance instructions for 12 authentic dances. Field tested in both elementary and secondary schools in Canada.

**Ethnic Dances of Black People**

**Around the World**. Kimbo 9040.

Available from Can-Ed Media Ltd. A two-record and manual kit. Eight ethnic dances are introduced by talk-through instructions.

**Folk Dances of India** by Rina Singha.

Dancecraft 123323. Available from

Can-Ed Media Ltd., 185 Spadina Rd., Toronto, Ontario M5T 2C6. \$8.98.

Record and booklet developed by Rina Singha Reddy, dancer and educator. Record provides authentic folk music from around India and booklet contains dance instructions and sections on Indian games, stories, costumes, toys and design. Can be used in English as a second language, special education, art, language arts, social studies as well as physical education.

**History of Canadian Sports. Historical Beginnings, A New Nation, The Present Century**. School Services

of Canada, 66 Portland Street, Toronto, Ontario, M5V 2M8. Three Film Strips.

Designed to help older students understand the history and evolution of sporting activities in Canada and the relationship between sports, recreation and their social-

*Terry Orlick, author of **The Cooperative Sports and Games Book**, plays an introduction game with pre-school children. Each child introduces the friend next to him or her.*

*Photo credit. Terry Orlick from **The Cooperative Sports and Games Book***





The Multiculturalism Program wishes to thank Jane Knight, Moira Luke, Terry Orlick, Charlene Smith and Maria Thompson for their contributions to this guide.

### How To Use This Resource Booklet

Many teachers are aware of the need to bring the multicultural concept into the classroom. They often find, however, that there are not enough material resources available to them. So the thought of exploring any subject more actively and with a special multicultural slant remains to most just an interesting but impractical idea. This booklet contains resource lists of books, articles, pamphlets, audio-visual aids as well as other resources. It is anticipated that, with such resources, teachers will be more comfortable with the inclusion of multiculturalism in their subject area. The author of the booklet has chosen to illustrate the use of the resources with some suggestions for activities.

After having examined various options, the teacher will find that there are a number of resources through which one can develop interesting activities.

historical contexts. The first film strip, **Historical Beginnings**, notes the impact of different ethnic groups on sports and illustrates sports as a tool for nonverbal relations and as a means of solidifying community bonds. The teachers guide will help direct the use of this audio-visual resource in many subject areas.

**Indian Dances and Folklore.** Kimbo 9070. Available from Can Ed Media Ltd.

Very simple dances of the Chippewa Indians. Suitable for grades 3-6. Manual is included with the record.

**Jump for Joy.** GBR Media Productions 495A Oakwood Avenue, Toronto, Ontario, M6E 2W4, 1979, 14 minutes, color, 16mm. This musical fantasy is based on the children's carnival of Trinidad and Tobago. It shows the children celebrating their carnival wearing a spectacular array of costumes while playing and dancing to the music of steel bands and calypso. Useful for discussing the expression of different cultures through music and dance.

**Northern Games: Traditional Inuit Games.** Department of Indian Affairs and Northern Development, AV Central Services, Les Terrasses de la Chaudière, Hull, Quebec, K1A 0H4, 1981, 25 minutes, color, 16mm. Reflecting their strong philosophy

of co-operation, this film colorfully illustrates the skills and traditions behind the Inuit games and what they mean to the Northern people. A valuable resource to accompany books which outline how to play the traditional Inuit games.

**Norwegian Folk Dances** by Helen Sjursen. HLPS 4191. Available from Can Ed Media Ltd., \$13.98. This record contains simple to more difficult dances. Instruction book costs additional \$4.50.

**Ribbon Dance** — Chinese dance and chant. Available from Can Ed Media Ltd. \$13.98. This ribbon dance is based on an old, colorful Chinese dance where dancers hold a ribbon stick and in unison make the ribbons dance to the beat of a Chinese chant.

**Schefferville 4th Arctic Winter Games** — National Film Board of Canada. An excellent 26 min. film of six Inuit games.

**Tuktu and the Indoor Games.** National Film Board of Canada, 1967, 14 minutes, color, 16mm. One of a series of films about pre-modern Inuit life seen through the adventures of a young boy. Juggling stones, skipping and other traditional games played inside the igloo with family and friends will interest young children and stimulate discussion on traditional games from other cultures.

### Sources for Further Information

Canadian Association in Support of the Native Peoples  
251 Laurier Avenue West  
Ottawa, Ontario K1P 5J6

Cross-Cultural Communications Centre  
1991 Dufferin Street  
Toronto, Ontario M6E 3P9

Cross Cultural Learner Centre  
533 Clarence Street  
London, Ontario N6A 3N1

Eastern Co-op Recreation School  
25 Belsize Drive  
Toronto, Ontario M4S 1L3

Information Centre on Children's Culture  
331 East 30th Street  
New York, N.Y. 10016

Inuit Tapirisat of Canada  
222 Somerset Street East  
Ottawa, Ontario K1N 6V4

Museum and Archives of Games  
University of Waterloo  
Waterloo, Ontario N2L 3G1

World Wide Games  
P.O. Box 450  
Radnor Road  
Delaware, Ohio 43015

Provincial and Local Cultural Associations

Provincial Ministries of Education, Recreation and Culture

Provincial Teachers' Federations

Provincial Recreation Associations



# MULTICULTURALIZING

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## MULTICULTURALISM EDUCATION THROUGH ART



VOL.1 NO. 2



Multiculturalism  
Canada

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**T**his booklet is one of a series produced by Multiculturalism Canada for teachers, childcare workers and community recreation leaders. Each booklet represents a different subject area and provides resource lists so that multicultural education may be incorporated into the teaching of all subjects. In this way, positive attitudes toward multiculturalism develop via many areas of the curriculum rather than being limited to one academic unit of study such as social studies.

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**Multiculturalism** is based on the conviction that people of various cultures and languages who make up Canada can live and interact with one another in a spirit of mutual respect and intercultural understanding.

**Multiculturalism in education**, by extension, is the development of understanding and pride in one's own ethnocultural identity as well as the development of understanding, respect and acceptance of the identity and heritage of others in the education milieu.

### Why Multiculturalism in Education.

Canadian children are growing up in a racially and culturally diverse country. Ethnocultural groups within this country are not merely an 'integral part' — inferring that some of us have an ethnocultural background and some do not: everyone has roots in a cultural group through which one inherits traditions, language, lifestyle and aspirations. Thus, multicultural education is relevant to all racial, linguistic, ethnocultural and regional groups and is designed to engender mutual respect, understanding and harmony between all segments of society. Multicultural education is not just for and about 'immigrant children': it concerns and relates to all of Canada's children.

Children working on  
block print designs

Photo credit: John Jones





## How Does Art Lend Itself to Teaching Multiculturalism?

Art is a subject that transcends barriers of race, colour and creed. Since art is a common language and a visual one, it is one of the easiest to relate to immediately. The student of art will find that the culture of one people has nearly always interlocked with the culture of another and that the history of an art form has never been dependent on just the local flora and fauna but has developed from trade, wars and discoveries in parts remote from its own origin. Therefore, although the terms of reference of a particular art form could be 'African art' or 'Chinese art' or 'Western art' these diverse sounding titles share many concepts and images. The process of discovering similarities in the varieties of expression is what makes art a truly multicultural subject.

### Ideas for Lesson Plans An Historical Perspective

To teach art with a multicultural basis, it is necessary to know a little of the history of an art form. An art ency-

clopedia such as *MacMillan's Encyclopedia of Art* or *Larousse Encyclopedia of Modern Art*, both of which have excellent short notes, is a good starting point.

In the teaching of painting, one usually begins by teaching students to make up the colour spectrum. A different approach to take before going into the techniques would be to look into the history of colour itself – how it was made and how it was used. Early paint was made from natural sources such as onion skins, berries or powdered semiprecious stones for example, and has been held together by a variety of binders such as beeswax, resin or oil many of which are still in use today.

Paintings have been made on cave walls, then on house walls; later on wood, silk, paper and canvas. Students who research this development will discover that many of its aspects were shared by different cultures at different times demonstrating that art transcends other barriers such as geography, ideology or language.

A study of paper alone will prove to be endlessly fascinating. Paper is still

being made the way it was in AD 103 when the Chinese discovered the process. Although there are all kinds of modern improvements in mass-produced paper, pure rag paper still is made with rags and bark.

Students might trace the development of paper to see how the invention of paper led across cultures to greater literacy and to the production of books. They could also follow the various scripts that have evolved around the world. They would find that when eventually printing was invented, also in ancient China, it led to the mass-produced printed book.<sup>1</sup>

Other Chinese inventions which influenced the world and have become part of many different cultures include printing from woodblocks, silk-making and the making of porcelain. Each of these inventions followed exciting routes to the West and each one is full of interesting anecdotes and influences for research projects.

<sup>1</sup>For further details, refer to *China: 7000 Years of Discovery*. See Bibliography.

## Looking at Symbols and Colours

### Symbols

Around the world we find similar symbols with different meanings which are universal in their use. The symbols of the star can be so varied: there is the star associated with Christ's birth, and the star of David which is Jewish and the star and crescent which are Muslim symbols. Each has great meaning for the people who use it.

Look at the symbol of the eye and the symbol of the cat and the superstitions and the meanings attached to the raven or the owl. For instance, the owl is considered wise in the Western idiom and foolish in India. The following examples could be a starting point for classwork using symbols.

To use these symbols significantly one would first find examples of art that incorporated them. The students could then be asked to use one or more of them to design a picture that tells a story symbolically, or a card that gives a special image to the receiver.

*Children working on block print designs*

Photo credit: John Jones





- EYE: The eye is all-seeing; it gives protection against evil
  - EGYPTIAN
  - MIDDLE EASTERN
- BEE: Life-giving
  - SLAVIC
  - ROMAN
- DRAGON: Life-giving
  - CHINESE
- SNARLING JAGUAR: Supernatural power
  - OLMEC
  - PERU
- FISH: Rebirth
  - SLAVIC
  - INDO-EUROPEAN
- CHERRY TREES: Rebirth
  - CHINESE
  - JAPANESE
- LOTUS: Perfection
  - SOUTH EAST ASIAN
  - INDIAN, BANGLADESHI
- PEACOCK: Eternity
  - MIDDLE EASTERN
  - SOUTH EAST ASIAN
- SNAKE: Regeneration
  - ANCIENT INDIAN
- CIRCLE: Universe
  - SLAVIC, UKRAINIAN, INDIAN

To pursue a multicultural theme, an interesting comparison and discussion might arise if the class examines the work of students with different cultural backgrounds, noting both the differences and the similarities in the use of colours and symbols.

A card for graduation in the West, for example, might include a wise owl with a graduation cap on its head. An Eastern symbol would perhaps depict a lotus symbolizing one who had attained perfection. A Christmas card would have the star of Bethlehem; a card for Chanukkah would have the eternal candles; and a Diwali card would have the small lamps of Diwali as the focus of attention. Each of these festivals has stories and meanings that could be researched before beginning.

#### Colour:

We all react to colour; we often verbalize in colour: "She's feeling blue," "It was a grey day," "I saw red." The use of colour has cultural significance also. By linking colour perceptions with cultural roots and symbolism, one would have a greater understanding of the creative impulses and different cultural values. Both the list of symbols above and the colour list that follows will be useful to share with students.

### Colour: Folklore

<i>Colour</i>	<i>What it Means</i>	<i>Origin</i>
Red	anger, danger passion bridal gown joy, festivity divine love life	European Indian/Pakistani Chinese, Ukrainian Christian/Slavic Ancient people
Pink	female child	British/North American primarily. Some European also.
Orange	endurance, strength passion, tempered by wisdom, ambition	Ukrainian
Yellow	wisdom, happiness, harvest spirituality joy/sunny fear (descriptive) friendship, homecoming female aspect of God	Ukrainian/Russian  Buddhist Priests European North American  Hinduism (Indian)
Gold	magical kingship, wealth	Medieval European universal
Green	holy colour  victory/freedom bounty/fulness/hope grain 'green light' – go pastures green – richness and tranquility naive/envious green thumb (successful gardener)	Islamic Christmas Byzantine/Islamic Ukrainian Peru European/North American English  English English
Blue	status, kingship greenish/light blue good health pure spirituality male god – Krishna sad (descriptive) dark blue, formal any time (light) blue for a boy	African Turkish/Egyptian Talismanic (Italian Madonnas wear it) Hinduism (Indian) North American North American British/North American
White	purity, innocence sacred, protective religious purity birth mourning colour (widows wear)	Xhosa (South African) Europe, Amer. Indian European priests Slavic India
Black	absolute constancy eternity mourning death chic	Slavic  European/North American Peruvian/North American Indian high fashion (Western)
Brown	symbol of mother earth	Slavic
Purple	fasting, faith, patience royalty, priest/power	Slavic/Ukrainian European
Pink Violet	colour of the rainy season	North Indian



A class activity for a project using colour to denote joy might develop as follows: suggest that students think of what makes them happy. Examples such as walking in the rain or playing with a friend may perhaps be mentioned. Then ask the students to think of colours and movements or symbols they link to happiness. The students can make a composition of one or more things to convey feelings. For example, they can do Paul Klee's "Walk with a line" exercise or the well-used "Name" exercise.

### Walk With A Line Exercise

Draw several rectangular frames of reference about 100 mm x 150 mm. Working within these and using one continuous line, trace a path with your pencil which flows in and out and under and eventually returns to its starting point. Allow the lines to touch the outside edges from time to time. As illustrated in Fig. 1b, the use of sharp points or angles results in a more agitated mood in the pattern since the movement of the eye tends to stop at these points. The smooth flow of the line in Fig. 1a results in a more restful and peaceful feeling. From the line patterns you have created in the series of formats, choose one for further work (Fig. 1c). Shade areas in tonal values or textured effects or work directly with colour.

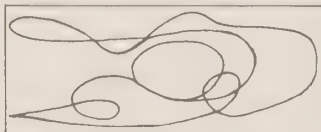


Figure 1a

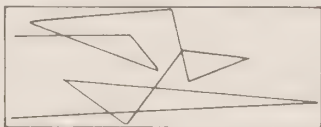


Figure 1b

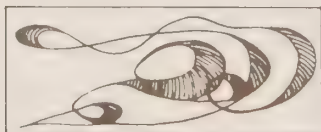


Figure 1c

### Name Exercise

The following exercise is a quick and easy way to get ideas flowing freely.

### Procedure

Fold the drawing paper in half lengthwise. Put the carbon paper with transferring side up, under the drawing paper. Using the fold of the paper as a base line, write the name as illustrated in Fig. 2a. Unfold the paper and start distorting, filling in or adding to the letters to suit your mood. Fig. 2b illustrates some of the possibilities for designs from different treatments given to the same name. Fig. 2c shows further in development of a design from the name Carole.

### Materials

Drawing paper (the size you wish your work to be), carbon, pencil and poster paints, felt pens or coloured pencils.

"Folded paper with carbon"

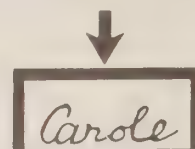


Figure 2a

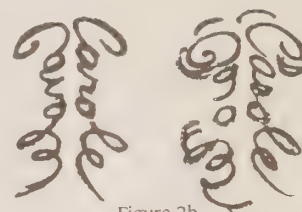


Figure 2b

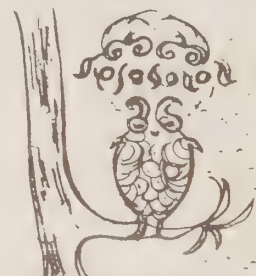


Figure 2c

*Art teacher Naz Ikramullah Ashraf helping a student print her designs.*

*Photo credit John Jones*





## Appliqué

Appliqué is a term used to describe a form of stitched fabric. It is similar to but not the same as patchwork which is made up of scraps of fabrics sewn together. In appliqué, the fabric is laid on an existing foundation, thereby creating the pattern.

Appliqué work is an art form found all over the world in diverse cultures. In Canada's Northern region, leather appliqué is used to decorate outerware. Today the Inuit also produce wallhangings made of wool and felt to depict everyday things: dogsleds, fish, and snowmobiles. In the Indian subcontinent, appliqué work flourishes both for decoration and for bedspreads and other household items. Appliqué work is also found in parts of South America and Africa. In Europe the earliest appliqué was used for making church banners and hangings and later was combined with patchwork to make quilts. North American pioneers also became proficient at this art form.

The technique of appliqué lends itself easily to classwork. The research into its origins is interesting for students. It also can combine the use of symbols and colours effectively. The materials to produce student projects in appliqué are easily obtained. Construction paper, felt or papers with peel-off gluebacks can be effectively used for appliqué designs. Also, because the patterns have to be flat and decorative, designs can be made and then incorporated on a large-scale banner or mural.

Examples of various appliqué designs could be looked at before beginning work. Examples of North American quilts can be easily found in books and magazines. The Rajasthan/Sindi "Rallis" of the Indian subcontinent are similar to the one illustrated. Traditional Rallis are based on a simple grid using a geometric design which is repeated either in brick formation or in long panels. The best Rallis have two to three colours. Black and white for the main area with the edition of red on the border, for example. The San Blas Indians of Panama produce Molasses which are a reverse appliqué. In these there are several layers of fabric used as the foun-

dation. One cuts through some of the top layers to reveal under layers of the fabric. The designs revealed in this way come from their daily lives; animals, houses, people.

## Conclusion

One of the main benefits of teaching art in this manner is that more students will be able to enjoy art. When art activities are linked to everyday events and when students become aware they are all potential artists, teachers will find

that art lessons will become much more rewarding. Students will also discover they they have the means to learn from the past. The reasons for doing something in one way or another will have significance for them. By following an idea through they will learn that creativity occurs from certain disciplines and not, as is commonly thought, only from inspiration. In this way they will appreciate art and develop an aesthetic sensitivity to the living arts.

By using a multicultural approach in their lesson plans, teachers will bring

*"Ralli" (Appliqué) bed cover made in the region of Sind (Pakistan)*





students to an appreciation for the various cultural expressions in art and an opportunity to share in their meanings.

## Resources

The list of books, articles, pamphlets, audio-visual aids and other sources have been compiled for those who want more information on using art education as a medium for incorporating multiculturalism in the classroom. These lists will be updated for distribution by the Multiculturalism Sector of the Department of the Secretary of State of Canada. Your suggestions for additions or changes to the lists would be greatly appreciated.

Please forward your comments and suggestions in writing to:

Multicultural Education Officer  
Multiculturalism Canada  
Ottawa, Ontario  
K1A 0M5

## Bibliography

### General reading

*The Arts Britain Ignores: The Arts of Ethnic Minorities* by Naseem Khan  
publ: Arts Council of Britain, 1976.  
After visiting cultural events being held by various ethnocultural minorities residing in Britain, the author found that there was a great deal of artistic activity going on without any support or acknowledgement from the host country. After this book was published, the British government decided to financially support many of the groups through the Arts Council and other organizations. Much of what is written in this book is pertinent to Canadian society.

*Voices of Literary and Artistic Expression*. Topic: The Ethnic Dimension — A New and Essential 'Basic' for Art Education

A paper by Margaret Andrews (1981) available from: 7349 Coronado Drive, Burnaby B.C., Canada V5A 1P9.

This research paper examines multicultural content in the teaching of art in British Columbia. It discusses the various cultures that have contributed to Canadian art which must be acknowledged in a positive and creative manner. It also describes how the author approached the problem and suggests various ways by which one could multiculturalize art education in Canadian schools.

### *Art as a Medium for Countering Race Stereotypes*

by Nadenna Agard in *Interracial Books for Children*, vol. II Number 8, 1980 pp 3-5

All three resources are useful for understanding the need for having a multicultural base to art studies.

## General Information on Arts of the World

Macmillans Encyclopedia of Art.

Pub: Macmillans Canada

First published 1979

Gen Editors: Bernard Myers, Trewin Copplestone

This encyclopedia has good short notes, excellent illustrations and covers a wide number of cultures and art forms around the world, 25 sections, charts maps, time scales.

Larousse Encyclopedia of Modern Art,

Published: Paul Hamlyn

Gen Editor: René Huyghe

published in paperback — 1967

Another excellent resource book.

Covers many art forms artists and ideas around the world.

Crafts Canada

The Useful Arts

Published: Clarke Irwin, 1974

by Una Abrahamson

History and origins of various crafts are well documented and illustrat-

ed. History of the crafts in Canada has been researched and examples of modern Canadian crafts people are featured. Covers glass, ceramics, leather, plastics, stitchery, quilting, embroidery, and many more crafts.

## Examples of Culture Specific Resources

Pysanska Icon of the Universe

Available from Ukrainian Cultural and Educational Centre  
184 Alexander Ave.  
Winnipeg, Manitoba  
R3C 2K3

Very useful book for studying colours and symbols found in Ukrainian Easter egg designs. Also method of painting eggs is given.

Looking at Indian Art of the North West Coast

pub: Douglas & McIntyre,  
Vancouver, B.C.  
1979

by Hilary Stewart

Superb book for studying the forms, symbols and artists of the North-West Coast illustrated with diagrams.

Elitekey

pub: Nova Scotia Museum  
by Ruth Holms Whitehead  
1981

Available from Nova Scotia Museum

1747 Summer Street  
Halifax, Nova Scotia  
B3H 3A6

A history of the art and culture of the Micmac Indians of Nova Scotia area.

China: 7000 Years of Discovery

Publisher: Ontario Science Centre,  
Toronto. 1982

Excellent paperback with colourful illustrations, good background to ancient Chinese contributions to the art world.



### Museums

Many museums have slide collections, publications and education officers. Frequently schools are able to utilize special educational materials prepared by the museum for the local area only. These resources are usually free on request or are available for a nominal fee.

### Multi-Media Catalogues

Two catalogues, the Multicultural Film and Video Catalogue and the Multi-

cultural Multi-Media Catalogue, are available free from Multiculturalism Canada, Ottawa, K1A 0M5.

### Ethnocultural Resources

Teachers are also encouraged to draw on the artistic expertise of parents, grandparents and ethnocultural community organization resources in their own communities.

### Also contact:

Provincial and Local Cultural Associations

Provincial Ministries of Education, Recreation and Culture

Provincial Teachers' Federations  
Provincial Art Associations and Galleries



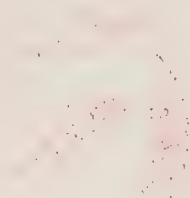


Multiculturalism Canada wishes to thank art teacher Naz Ikramullah Ashraf for preparing this guide. Special thanks to Carson Grove Public School, Carleton Board of Education for photographs of their students.

### How To Use This Resource Booklet

Many teachers are aware of the need to bring the multicultural concept into the classroom. They often find, however, that there are not enough material resources available to them. So the thought of exploring any subject more actively and with a special multicultural slant remains to most just an interesting but impractical idea. This booklet contains resource lists of books, articles, pamphlets, audio-visual aids as well as other sources of assistance such as museums, craft councils and art education centres. It is anticipated that with such resources, teachers of art will be more comfortable with the inclusion of multiculturalism in their subject area. The author of the booklet has chosen to illustrate the use of the resources with some suggestions for lesson plans in four areas: an historical perspective, symbolism, colour, and appliqué.

The ideas in this guide are based on an approach developed by Naz Ikramullah Ashraf in her work in Ottawa area schools over the past six years.





# MULTICULTURALIZING

CAI  
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## MULTICULTURALIZING PARENT INVOLVEMENT

VOL. 1 NO. 3



Department of the Secretary  
of State of Canada

Secrétariat d'État  
du Canada

**T**his booklet is one of a series produced by the Multiculturalism program of the Department of the Secretary of State for teachers, childcare workers and community recreation leaders. Each booklet represents a different subject area and provides resource lists so that multicultural education may be incorporated into the teaching of all subjects. In this way, positive attitudes toward multiculturalism can develop in many areas of the curriculum rather than being limited to one academic unit of study such as social studies.

### What is Multiculturalism?

As Canadians, multiculturalism provides us with the structure out of which we live our lives. It involves our belief in our nation as an entity in which no one contributing cultural heritage shall be regarded as taking precedence over another; in which each heritage shall be valued and encouraged to achieve further growth. It was born out of our development as a country of immigrants. It functions in our society as official policy and as everyday fact

of life. It presents us with an ideal of tolerance, of caring and of concern.

### Why Multiculturalism in Education?

Multiculturalism belongs to our future, our present and our past. All of us are touched by it, for all of us have our roots in the traditions, language and lifestyle of at least one ethnocultural group. Multiculturalism must then take its place in the educational experience afforded by our people. It should become part of our children's living and studying environment so that they may grow





to adulthood with a real understanding of the nature of our society, and an alertness to how our nation may be developed as a place of harmony and individual peace.

### Why be concerned with parental involvement?

The teaching profession is increasingly recognizing the importance of the parents' function as the primary educators of the child. The positive impact of active parental concern on educational success is being brought forward in the literature and many communities are asking for a greater role both in educational decision making and in the classroom. Working with parents is, therefore, becoming an integral part of the teaching job.

The potential benefits to be derived are significant. Real home-school contact allows for a better understanding of the needs and interests of the individual child and lays a firm foundation for co-operative approaches when problems arise. It gives the school access to parents as an additional resource for the enrichment of every aspect of the curriculum and promotes in parents a more lively awareness of, and supportive attitude to, school objectives, endeavours and difficulties. It diminishes the possibility of student alienation from educational opportunity by making the school a relevant and integral part of the community's whole life.

All this bears particular importance in fostering a multicultural society. Multiculturalism in education means that schools must be partly responsible for nurturing in children a pride in their own ethnocultural identity and a respect for and acceptance of the heritage of others. Such aims are impossible of achievement in situations where the child's own parents—through their position as new immigrants or members of visible minority communities, their membership in ethnocultural groupings—are being excluded from the educational process itself.

It is in ethnocultural communities, therefore, that the encouraging and strengthening of parental involvement is particularly crucial. Historically, however, schools have been structured to

serve a more ethnically and economically homogeneous societal concept, and so have difficulty in responding. As a result, it is in the ethnocultural communities that the largest challenges occur.

### How to use this booklet

Too frequently, teachers and administrators have had little training in the area of parent involvement. This booklet, therefore, sets out some of the problems that should be considered and outlines the general principles to be borne in mind. It then addresses specific undertakings open to both administrators and teachers in the building of better relationships and offers suggestions as to classroom projects through which parental input can be encouraged. Further information on the subject is limited. A short bibliography and resource list is, however, appended for additional consideration.

The booklet is, nonetheless, only a small beginning. Approaches are as many and varied as there are families and educators. Each effort achieves its objective only to the extent that it is allowed to find its own path and grow. Mistakes should be allowed for and gained from for there is no ultimate prescription for success. The most telling steps to be taken are those formed out of a willingness to delight in diversity, to watch what is really happening, to listen to what is being told by the children and their families themselves—to listen and to learn.

### What makes parents feel shut out?

1. **Language.** Parents who are not at ease in the majority language face enormous difficulties in obtaining information about school organization and activities, in making contacts, finding out about their child's progress, discussing appropriate methods to work toward the solution of problems, explaining family experience, etc. They may also share the common concern that if they cannot communicate effectively they will appear stupid so that whatever happens their perspective will be regarded as unworthy of concern.

2. **Lack of information.** Parents who have grown up under a different system may be unsure as to how the school operates. They may have no common fund of knowledge about academic and disciplinary expectations, programs and resources, staff responsibilities and who should be called on for what, in times of need.
3. **Inadequate representation.** The sense that they are not really welcome because they see no one from similar cultural or racial circumstances within the adult body of the school.
4. **Culturally conditioned values.** The concept of parent participation may be quite unnatural to families from some countries. As well, parents may be baffled and alienated because their children are expected to take part in activities—such as mixed physical education classes—which seem offensive; because disciplinary measures appear lax, or adult-child relationships insufficiently formal.
5. **Cultural differences.** Parents often receive an unnecessarily negative reaction from school staff because there is a lack of realization that social behaviours are culturally determined, that in any given situation there is a wide range of appropriate response. Having, for instance, been raised to regard verbal directness as rude, they may be hurried out of an interview long before their legitimate questions have been answered. They may arrive late and be brushed off as uncaring when they are simply acting on other cultural standards as regards time. They may be unnerved by the extended hand which they have not fully come to accept as anything but an overly familiar, or perhaps hostile, gesture; by the eye contact which, in their country of origin, would not be made.
6. **Small, simple things.** A real life incident in which a grandmother was asked why she did not remain at the school on the one day a week when, for administrative reasons, her grandson's kindergarten morning was so short that accompanying and collecting him left a mere 20 minutes between journeys



demonstrates the effect of this most clearly. The grandmother's answer was short and straightforward. "They wouldn't want me. There isn't even anywhere to sit."

### What the school as a whole can do

1. Accept as an article of faith that, despite the difficulties, the vast majority of parents care deeply about their children's education. Remember that one of the prime motivators for immigration involves aspiration for increased educational opportunities.

2. Recognise that, as a body, parents have a wealth of support and experience to offer. They have lived in different places, learned different skills, done different jobs, had a variety of experiences. They have more to give than take.
3. Maintain a commitment to the belief that parental involvement is an essential element in successful schooling; a commitment strong enough to stimulate a continual quest for new methods, a dedication to the devising of the measures required.
4. Know that progress may be slow, that time and patience will be impor-

tant ingredients in the movement toward ultimate goals.

5. Realise that efforts in this area contribute not only to the school's well-being but also to that of the larger community.

### The Administration's Role

Principals are important in setting the atmosphere in a school, in providing a climate where multicultural education and significant parental involvement can take place. They may act as facilitators in a number of ways.

1. **Ensuring a welcome.** New families should be greeted personally if





possible. "The office" usually provides the first contact between home and school. Everything should be done, therefore, to make certain that secretaries and support staff have the skills required to tactfully bridge cultural, social and linguistic barriers.

2. **Providing information.** As has already been suggested, immigrant parents are often unaware of how the school functions. Administrators should seek to rectify this by sending out material that does not condescend but also makes no assumptions, that accepts that report card systems may be unfamiliar, that marks received may have no meaning, that parents may be unclear as to their rights and responsibilities, that there is a need to explain policy on sports and clubs, and not only to introduce staff but to describe what they really do.

3. **Improving communications.** Where linguistic differences are a hindrance to communications efforts should be made to provide translation services at interviews, meetings and large gatherings, so that informational material is comprehensible to those it is intended to serve.

School boards can be pressured to budget for translation services but when funding is not available members of ethnocultural organizations, high school students and parents themselves can always be asked to help. (Non-professional translators may make errors but this can be allowed for. A sense of humour and an informal attitude can work wonders in handling mistakes.)

4. **Making space.** The grandmother was not alone in recognizing that parents need a place in the school to go to, to relax, be comfortable, share information, meet members of staff, etc. In responding to this, an open door policy might be established for the staff room (an excellent focus for informal interaction and the circulating of news). Alternatively, a spare classroom—refurnished with appropriate chairs

and even a coffee machine—might be useful for this purpose, as might a specially arranged section of a hallway. (In some schools, these areas have become real resource centres, offering endless possibilities for information sharing and social and educational development.)

5. **Consulting the community.** Initiatives are most likely to succeed if the community has been involved in their planning. Consultation gives a clear indication that parents' opinions are considered important. It recognizes that parents are most likely to know what will work. In areas where parents are, as yet, unwilling to come forward or where there has been no clear parent group established community leaders can be approached for suggestions. They can be asked to identify who best might be requested to contribute in this way.
6. **Soliciting community help.** Parents cannot fail to feel welcome if it has been demonstrated to them that aid is required. If they have taken part in the provision of elements of an event (food, for instance), they are more likely to be in attendance; if they have been allowed to contribute to the particular areas of the school set up for

their convenience, they are more likely, actually, to make use of those areas, acknowledging them as their own.

7. **Setting standards of accessibility.** Parents often have difficulty getting to school, particularly during school hours. The school must then take the lead, giving assistance through the setting up of mechanisms for car pools and co-operative babysitting, through actually offering child-care (babysitting courses need live examples!) or demonstrating that pre-schoolers are welcome in various ways. Breakfast meetings can be organized and events scheduled to take place at locations within the community itself (concrete evidence that the school does not necessarily see itself as something separate). A social aspect can be added to formal gatherings. Principals can invite small groups for discussions rather than trying always to deal with large numbers—possibly selecting participants at random. Parents can be asked, through questionnaires, what they feel they can most easily manage. A weekly drop-in time can be established when no appointment is required.





8. **Assuring a presence.** The community's ethnocultural makeup should be considered when hiring staff. In some schools, teaching assistants are budgeted for. This allows an additional opportunity for representation as the positions can be filled at least partially by community members from the various local backgrounds (an invaluable resource in helping children adjust and overcome linguistic difficulties). The teaching assistant program may be particularly effective when allocated person-years are divided so as to be used on a part-time basis. Ethnoculturally, it can then be given a yet wider scope.
9. **Supporting staff.** Teachers are on the front line. They will have to develop new sensitivities and try new methods. They will need workshops and in-service training on cultural differences and cross-cultural communication so that problems can be avoided. They will benefit from openness to their efforts and indications (budgetary as well as human) of approval. They will be strengthened by staff meetings where parent involvement is raised as a matter of school policy and paramount concern.
10. **Approaching learning as a co-operative experience; recognizing needs.** Immigrant parents often feel they are cut off not just from school but from their own children. They are isolated by a sense of upbringing not-shared. They will respond more favourably if they are given proof that the school is sympathetic to the problem; if they can see that attempts are being made to bridge rather than widen the gap. One method of doing this is to let the school become a medium for the sharing of expertise. Sports provide a simple way to begin. Workshops (given by students as well as teachers) can be set up on the rules of baseball or on how to throw a football. The workshops can be given either before school or at lunch time and allowed to develop into pick-up games. Language

offers further possibilities. Here, students can give mini-courses in English, broadening their own skills through the preparation of "text books." They can also turn to aspects of Canadian living offering informal seminars either on topics of their own choosing (fantasy games and rock bands might well be included), or making

presentations in response to surveys listing options and asking "What would *you* most like to know?"

12. **Extending thanks** — either formally or informally, on all occasions, letting parents be aware their presence never goes unnoticed or unappreciated.





## The Teacher's Part

In the student's day, the teacher is the one who matters most directly. As far as home-school contact is concerned, therefore, it is the teacher who has the opportunity to achieve the most meaningful impact, to make or mar. Teacher regard for parental involvement can be stated by means of the following messages:

1. **Reaching out.** Many teachers have found that home visits are more than worth the time and effort. They allow family members to relax in their own environment, give evidence of teacher concern, and help with problems of accessibility, etc. Visits can be undertaken on an annual basis, used as an introductory measure, or arranged to complement or supersede the interview process. They can be directed toward students with particular difficulties or be largely social meeting times. They are frequently instrumental in overcoming parental reluctance to attend interviews when those are set.

Teachers also report a gratifying response to phone calls made to express delight in a child's special qualities (energy and enthusiasm, wit, patience, caring, freckles); to pass on news of special achievements (no matter how small); to let parents know their child is noticed and doing well. Care must be taken in this regard, however, since parents with inadequate language skills may find the phone intimidating. Extra patience will be needed, extra tact.

Interviews themselves are critical. Parents from minority cultural backgrounds are often unfamiliar with the situation and unsure as to how to conduct themselves; they may have had adverse experiences elsewhere and be hesitant to lay themselves open once again. It is the teacher's task, therefore, to generate an atmosphere of information-shared. This will be facilitated by flexible scheduling, prior information as to expectations, a positive non-judgmental focus and the provision of translation assistance as required.

(Note that this is not the time simply to rely on the mediation of the child.) The teacher should also demonstrate an appropriate sensitivity to cultural differences, should engage in active listening, and allow or arrange for enough time to assure genuine contact so that all concerns are fully aired. Thought should be given to the organization of seating (Does it automatically place parents in an inferior position?). Creative approaches to increasing informality (moving out into the schoolyard on fine days, for instance) should be tried.

2. **Allowing for interest in classroom members and activities.** A weekly newsletter is useful in this regard. It can contain information about themes being studied, accidents and adventures, concerns, aims, needs. It does not have to be long (a page of foolscap should prove adequate), and can at least in part be prepared (and translated) by students themselves.

3. **Acknowledging individuality.** Parents need to know that they are respected as people, and not merely seen as part of a group. Cards sent home to mark family events (either on behalf of the teacher or by the whole class) take a step in that direction. Personal invitations go further, however. They should definitely be favored over blanket requests for participation when real involvement is required.

4. **Maintaining an open classroom.** Parents need to feel comfortable. A simple way to achieve this initially is to let them come to read what is being written, to hear what is being presented, to be part of their children's day. Again, individual invitations can be issued and again perhaps by phone (written messages can always be used as follow-up if language has seemed to present a problem here). Students will not be distracted when "drop-ins" become regular classroom routine. They will, in fact, be motivated to share their efforts and may well work towards the setting up of a "parents' place" display.

5. **Enabling parents to contribute.**

This is a particularly strong affirmation both of interest and of awareness of parents' value and strength. It works best through specific undertakings which allow for short-term commitment. It is most welcome when so organized as to make clear that invitations are being extended because parents have first hand knowledge, experience and skill to offer—because they can make multiculturalism live and have life in the classroom—and not merely because there is a need for teachers' aides. In these terms, the following projects afford a good opportunity for success:

### Exploring the Community

The advantage of this is that its demands are based on day-to-day experience, that its scope is flexible, and that it allows the teacher to gain a useful measure of insight into parents' lives. The first task is to explain to students that the community is its people and then to have them list family members and to go home and gather stories and objects which their parents consider to be of special significance. The objects should be displayed and the stories shared. Once this has been done parents should be invited to come and elaborate or to tell new stories themselves. The project can end at this point with family portraits, family trees, family histories, travel journals, biographies, etc. It can, however, be expanded to take in the entire neighborhood. In this case, it may culminate in the preparation of street maps, the drawing up of bar graphs (on the relationship between one and two storey houses in a five block section, for instance), the making of models of places of interest, the recording of interviews with local businessmen, the consideration of local concerns, the production of neighborhood directories or tourist guides. Parents can take part in all these ventures—helping to make contacts for research purposes, accompanying groups or individuals on measuring or sketching expeditions, acting as guides for field trips to churches, synagogues, stores, and restaurants, finding materials, giving advice. They can be



invited to view work in process or at the time it is complete.

### Student Development Days

Designed along the lines of teacher P.D. Days, these are comprised of workshops for which students sign up in advance. The days follow definite themes. Workshop leaders are, of course, parents or other members of the community. Research projects, creative writing assignments, dramatic skits and art work form part of the build-up. Workshops themselves take place simultaneously in classrooms, hallways, library, gym, staff-room—wherever there is space. Proposed themes include:

**Transportation.** This is an exciting topic that invites comparisons between old and new. Prior study can involve freight and people; the Red River cart, the Bennett buggy, the space shuttle; the Model T and the railroad; the sailing ship and the airplane; the canoe, the camel, the elephant. Finding parents with expertise should present no prob-

lem. There are bound to be those who have travelled, and those who work in transport related areas. Presentations can then cover such subjects as driving a truck, a cab, or a major piece of construction equipment; building roads; maintaining, manufacturing and selling in the automobile industry; waiting at airports; meeting customs and immigration officials; scheduling buses; getting from place to place in other lands.

**Food.** A study of food has much to offer because it is so basic to existence and because in almost every family there is someone who can cook. Food has, however, been overworked as a means of demonstrating multiculturalism. Care should then be taken to ensure that work goes beyond a mere description of dishes important in different parts of the world and to different families, exploring the full significance of methods of preparation, ways of eating, emotional responses and cultural associations; investigating agricultural production methods and the politics and

problems of distribution in the modern world. Students will then be prepared not only to try chopsticks, experiment with a pasta machine and eat Lebanese sandwiches on the final day but also to hear about rice planting and the need to nourish the earth. They will understand the quiet required for the performance of the Japanese tea ceremony as opposed to the hustle of an hour at Burger King.

**The World.** To introduce this kind of world study is to present parents with a special opportunity to pass on the information they wish made known regarding their countries of origin, to let these places be seen not through newspapers or text books but with a personal view. It gives parents the chance to tell how and why they have come here, to describe whether Canada has lived up to their expectations, to detail the differences they find. Prior research will probably work best if students pick a particular country, region or continent to work on. They should, however, be directed to remember that





modern political realities are as important as traditions and customs; to discuss the relationships of one country to another, the frictions evident and the alliances held strong.

**Language.** Brief lessons by parents in a variety of languages are a potential outcome on Student Development Day. The project can begin, however, with studies of the history of the development of language, of the various ways of communicating (signs, pictures, music); with maps, marking regions where different languages are spoken accompanied by relevant bar graphs and percentage comparisons on numbers of people; with skits on humankind's pre-language phase. It can also include a consideration of how language has grown in Canada, of regional accents and dialect words. It can explore the relationship of language to culture. (Inuktitut includes words for every type

of snow; Hindi operates only in the present tense); can allow for playing word and rhyming games of every variety; can provide for the devising of whole new languages.

And.... The possibilities are endless. Try *Costume* because it involves folkloric elements and the opportunity of dressing up to assume roles and characters; *Sports* because the whole area inspires such emotional and lasting attachment; *Arts and Crafts* because they give so much scope for hands on work. Make clear always that doing is as important as telling if parents are reluctant on linguistic grounds.

**How it feels, What it means.** Here the secret is to realise that parents have a role to play not just through special events but in giving areas of regular study a more intense reality: that drama and creative writing will be enriched by discussions of emotions including

mothers of new babies, fathers, grandparents; that an immigrant from the Azores describing his escape from a volcanic eruption can bring a news item from Hawaii deeper meaning; that Ugandan Asians know much of what victims of the Japanese-Canadian evacuation in World War II have suffered; that a Jamaican immigrant depicting the losses and gains of leaving home can make the happenings of history suddenly seem relevant to modern times.

**Festivals.** The chance to share these days of particular importance is usually welcomed. Parents can, therefore, be invited to explain the events of Ramadan or Divali, Ukrainian Christmas, Hannukah, or Chinese New Year. Even better, they can be asked to come and celebrate.

6. **Knowing that learning takes many paths.** The projects outlined above do not necessarily form part





of the set courses of study for any grade level. They can, however, easily be adapted to cover various aspects of the curriculum so that teachers need not be afraid that students will be "cheated" or important factors overlooked. It should also be recognised that the living of multiculturalism is a lesson in itself, that as projects take shape and gain their own momentum students will be growing as human beings—developing strengths in sharing and appreciation, achieving skills in understanding, becoming the builders of bridges rather than barriers.

7. **Touching the whole school community.** Individual action and commitment are important. Through them definite gains can always be made. The teacher's efforts will, nonetheless, speak more clearly if they do not function in isolation. Administrative and support staff should, therefore, be invited to participate wherever possible; special events—such as Student Development Days—should be set up in conjunction with other classes; art work and research projects should not just be displayed but significantly shared.
8. **Being flexible,** realising that it is not only the students who must take on the task of learning. This more than anything, for it is this which will make all else possible.

## Conclusion

Parent involvement matters. It is an area in which educators should be demonstrating leadership, taking a stand. No one can do it all, and educators must accept this. They should know that even one thing tried can make a difference, one initiative can achieve impact in some family's life. Without losing sight of the larger challenge, they should be ready to take satisfaction from that one family. They should realise that it is only through such individual gains that multiculturalism can begin to work and grow. They should also recognise that what they are doing bears major significance; that it is no small matter to work toward

the providing of a medium through which our cultural diversity may be accepted, nurtured, relished, that as they give insights into the fostering of an environment of respect and tolerance they are allowing students to find within them qualities which will be instrumental in the shaping of our national life.

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This is a series of film strips featuring a lively discussion between parents and educators, on the advantages and pitfalls of parent participation. Information on good parent-teacher communication is provided and suggestions made for school activities. There is a cassette soundtrack and a script included.

## People Willing to Share Their Experiences

1. Ms. Cindy Bailey  
c/o 7925 Kingsley Road #603  
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Ms. Bailey is a junior division teacher with an interest in capitalizing on the multicultural resources her classroom provides. She has had her children develop resource kits, on various cultural groups, which require actual research in the communities. She has a strong parent involvement program.

2. Mr. Barry Griffiths, Principal  
Daystrom Public School  
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Mr. Griffiths' school has successfully initiated a program of hiring teaching assistants who are representative of the cultural and linguistic background of the school community.

3. Ms. Beverly Nann  
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Phone: 604-438-5010

Ms. Nann directs the Burnaby School District's Multicultural Support Services which provide a wide range of support mechanisms in the bridging of the gap between home and school. The emphasis is on the immigrant community.

4. Provincial Teachers' Federations  
Provincial Federations can often find the expertise required to provide in-service in developing parent involvement programs and cross-cultural communication.
5. Ms. Barbara Thomas  
35 Highview Crescent  
Toronto, Ontario  
Phone: 416-656-3069

Ms. Thomas is a private consultant with extensive experience in the field of multicultural education and cross-cultural communication.



### How To Use This Resource Booklet

Many teachers are aware of the need to bring the multicultural concept into the classroom. They often find, however, that there are not enough material resources available to them. So the thought of exploring any subject more actively and with a special multicultural slant remains to most just an interesting but impractical idea. This booklet contains resource lists of books, articles, pamphlets, audio-visual aids as well as other resources. It is anticipated that, with such resources, teachers will be more comfortable with the inclusion of multiculturalism in their subject area. The author of the booklet has chosen to illustrate the use of the resources with some suggestions for activities.

After having examined various options, the teacher will find that there are a number of resources through which one can develop interesting activities.

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# MULTICULTURALIZING

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## EDUCATION THROUGH CHILDREN'S LITERATURE

A SERIES OF RESOURCE  
GUIDES FOR EDUCATORS

VOL. 1 NO 4



Multiculturalism  
Canada

Multiculturalisme  
Canada

**T**his booklet is one of a series produced by Multiculturalism Canada for teachers, childcare workers and community recreation leaders. Each booklet represents a different subject area and provides resource lists so that multicultural education may be incorporated into the teaching of all subjects. In this way, positive attitudes toward multiculturalism can develop in many areas of the curriculum rather than being limited to one academic unit of study such as social studies.

### What Is Multiculturalism?

As Canadians, multiculturalism provides us with the structure out of which we live our lives. It involves our belief in our nation as an entity in which no one contributing cultural heritage shall be regarded as taking precedence over another; in which each heritage shall be valued and encouraged to achieve further growth. It functions in our society as official policy and as an everyday fact of life. It presents us with an ideal of tolerance, of caring and of concern.

### Why Multiculturalism in Education?

Multiculturalism belongs to our future, our present and our past. All of us are touched by it, for all of us have our roots in the traditions, language and lifestyle of at least one ethnocultural group. Multiculturalism must then take its place in the educational experience afforded by our schools. Its study is essential to the development in our children of an understanding of the real nature of their nation, and to the building of our society as a place of harmony and individual growth.





## The Role of Canadian Children's Literature

Multiculturalism in education means that schools have an important role to play in the development in each child of a pride in his or her own ethnocultural identity and a respect for and acceptance of the heritage of others. That presents both opportunity and challenge and Canadian children's literature has much to contribute in this regard. On the one hand, like all literature, it forms the mirror that we hold up to ourselves — a reflection of our national consciousness; on the other it is an extension of our experience. (An encyclopaedia gives information; a novel or a play says to its readers — come in and feel, live this thing that is happening, be its participants, share its ways.) Automatically then, literature encourages the child to engage the imagination in concern for others. In so doing, it provides an ideal forum for the exploring of issues, for adventures with further learning and research. (Equally important, children come to books with an expectation of enjoyment. Books are fun!)

## How This Booklet Works

The significance of children's literature in education lies in individual works rather than overall study blocks. Lesson suggestions have, therefore, been developed with particular books in mind. The suggestions themselves have been designed to cover three main areas: the need to discover more about individual ethnocultural groups; the potential for the consideration of broad themes, such as immigration; the opportunity for turning attention to wider human implications like tolerance, aspiration, and the need for acceptance. Throughout, emphasis has been placed on activities that will require co-operative effort, for this is seen as, in itself, a means of making multiculturalism come alive. In every instance, the primary suggestions have been followed by a number of others in an effort to demonstrate just how large a role children's literature can play.

## Further Resources

A wide range of reading is included in the lesson suggestions. Details of the works involved have been listed in the annotated bibliography. Ideas have also been provided there for general sources of information about multiculturalism in education, and for increasing knowledge about Canadian children's literature as a whole. It should not be forgotten, however, that multiculturalism concerns human lives and that the community, therefore, provides one of the most important resources to be found. Whenever appropriate, field trips should be undertaken — not simply to museums but to stores and churches and community centres; community workers, parents, grandparents and neighbors and members of cultural associations should be invited into the classroom to contribute through the sharing of their experiences.





## Lesson Suggestions

### Alphabets For Us – Kindergarten to Grade 2

Reading begins with the alphabet and Canada now has a number of good alphabet books of its own. Of particular note for its clear, bright pictures and small word stories (The owl can see the oilrig from the outhouse) is Ted Harrison's *A Northern Alphabet*. Used in the classroom, it will provide a simple means of directing students to the production of new alphabets out of events, people and other elements in their own communities and lives. This will, of necessity, introduce an element of multiculturalism. The teacher may extend this by encouraging, as a first step, the composition of word lists in various categories (food, clothes, home, fun, etc.) and by making sure that these lists cover such diversities as saris and sandals and snowshoes, spatzle and spaghetti and sandwiches. In drawing up the lists, students may turn for ideas to the *Multicultural Canada Series*. Once the lists have been completed, they can be used for a class project as the students put together a book in which they themselves are the protagonists – Pauline pops petals and paints psyanky (psyanky being Ukrainian Easter eggs).

As the alphabet projects are being completed, *A Northern Alphabet* can also be opening other doors. Its artistic style stands as a starting point for an exploration of the ways in which heritage affects artistic endeavor, especially if the illustrations are juxtaposed with those of Inuit artists Pitseolak and Peter Pitseolak, Ukrainian-Canadian painter William Kurelek, and Japanese-Canadian Miyuki Tanobe (see *Québec je t'aime/I Love You*). Its depiction of an igloo may become an introduction to a consideration of other special styles of building (Ukrainian churches, Cape Breton shielings, Mennonite farmhouses) and perhaps to field trips to view local architecture. Its mixture of old and new in its portrayal of northern life can be used along with Harrison's earlier book, *Children of the Yukon*, to promote the building of modern Inuit villages (complete with dogsleds and snowmobiles, kayaks and landing strips), to explorations of what

might be sold in modern Inuit stores (cereals, candies and bear traps) along with the trying of traditional Inuit games. These activities can in turn lead to discussions of how life has changed and developed, retaining and abandoning elements of tradition everywhere in Canada.

### Dragons All Over – Kindergarten to Grades 3-4

Dragons belong to everyone. They appear in the myths and legends of many nations and are, of course, important in the book *Chin Chiang and the Dragon's Dance*. Let the students explore the dragon motif to the full through books such as *The Flight of Dragons* and through stories, poems and paintings of their own. Discuss with them the fact that dragons mean different things in different places – Western dragons are fierce and inimical, Chinese dragons are symbols of kingly and benevolent power. As the dragon study continues, it could well develop into the planning and undertaking of a class Dragon Dance. This would mean that everyone would have to work together both in the construction of the dragon (out of boxes, old sheets, cardboard, ribbons, etc.) and in the final winding march. Mary Alice Downie's *Dragon on Parade* might be used for added stimulation and the whole event organized so that even parents might take part.

Traditionally, the Chinese Dragon Dance involved as many as 100 people so the activity outlined above would be a truly appropriate recreation of the event. The Dragon Dance is part of a New Year's Day festival which, like all festivals – Hannukah, Thanksgiving, Halloween, Christmas, the Hindu Festival of Lights Divali – belongs to the present but reaches back into and utilizes the ways of the past. Again then the students may be confronted with the fact that our life is always a mixture of old and new. They may develop this theme through further activities related to the contribution of the Chinese community: studying *The Chinese Canadians* (*Multicultural Canada Series*) and making models relating to the work performed by early immigrants in logging

camp, mines and on the railroads; reading *West Coast Chinese Boy* and talking about the difficulties faced; building kites and reading folktales (*The Maiden of Wu Long* or *The Axe and the Sword*); meeting members of the Chinese community and hearing of their experiences; experimenting with the Chinese calligraphy featured in *Binky and the Bamboo Brush*. Similarly, students may also consider other festivals in more detail (again using input from relevant members of the community, the *Multicultural Canada Series*, the *Crabtree Countries and Festivals of the World Series*, or the National Geographic Society's *Holidays and Celebration Around the World*). They may then plan food, decor and activities for a Festival of Festivals – a celebration that comes out of their own lives and is uniquely their own.

### These Things We Have Been Given – Grades 3-6

One of the most positive aspects of multiculturalism is its provision for the constant enrichment of our society through the bringing and sharing of knowledge and experience, skills and talents from elsewhere. Original stories and poems focussing on Canadian children from a wide range of ethnocultural backgrounds, like those collected in the anthology *The Dancing Sun*, provide concrete demonstration of this fact which may be brought yet more vividly to life in the classroom through the production of Canadian scrapbooks – either made individually, or in groups, or as a full class project. To achieve the maximum effect, the scrapbooks should be divided into sections and real research in the *Multicultural Canada Series*, *The Canadian Family Tree* or such books as *The Last Best West* and Kurelek's *The Polish Canadians* encouraged. Sections could include such topics as: *Crafts* (Japanese origami, Polish paper cutting) with descriptions and instructions; *Foods* – with complete recipes; *Stories* (folktales from other lands like those recorded in Enid D'Oyley's book, *Animal Fables and Other Tales Retold*); *Sports and Culture*; *Memories* (like those relived in Magda Zalan's work, *In a Big Ugly House Far*



*From Here*, or waiting to be collected from aunts and uncles, parents and grandparents). The scrapbooks need not merely be completed but can themselves be presented and told about, placed in the library, passed around and experienced, thereby allowing students to participate even further in the process described.

If bringing and sharing is one aspect of multiculturalism, the opportunity for transmutation and development is another. *The Dancing Sun* may be of use in this area through its inclusion of the Japanese poetic forms haiku and tanka shaped to depict elements of the Canadian scene. Students may create with these forms (both depend on syllabic patterns, the haiku having 5 syllables to the first line, 7 to the second, and 5 to the third; the tanka 5 syllables, 7, 5, 7, 7) and may gather other examples from C.M. Buckaway's *The Silver Cuckoo*. They may look at the book, *Québec, je t'aime/I Love You*, in which a Japanese visual art medium is employed or listen to the record, *A Band of Storytellers*, where traditional stories have been set to new music by Canadian composer Stewart Grant. Finally, they may seek their own suggestions as to how cultural elements from elsewhere might be transformed. (The story "Kodomono-Hi" has a description of the place of quiet and beauty traditionally found in Japanese houses. Perhaps the classroom or school might benefit from such a space.)

The concepts of bringing, sharing and developing, of course, involve the whole issue of immigration and the past. This is a theme which runs throughout *The Dancing Sun* and is central to such books as *From Anna*, *Michi's New Year*, *Tom Penny*, and *The Tin-Lined Trunk*. Students might read these, bringing the subject into contact with their own lives through research for local or family histories; through the sharing of their families' stories, or the delineation of family trees. They might also consider immigration today (as experienced by their fellows or portrayed in the film, *Letter to Vietnam*), describing and vicariously exploring its hazards through the con-

struction of board games. (You lose your way to your classroom. Go back two spaces. You learn what recess means. Go forward one.)

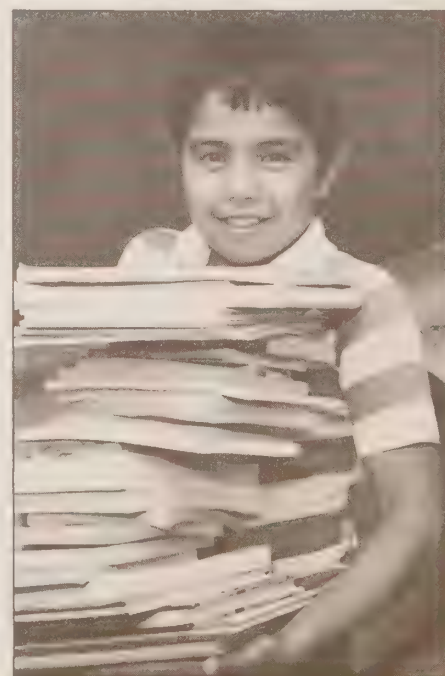
#### **Mennonite Canadians — Grades 4-7**

The history of the Mennonites' coming to Canada and their work of settlement here is (like the history of all immigrant groups) both unique and typical. Introduction to the events can be achieved through a reading of Barbara Smucker's novel, *Days of Terror*. This work focusses on the struggles of one particular family during and after the Russian Revolution, and study can be enhanced and enriched by information gained from *The Mennonite Canadians (Multicultural Canada Series)*. Although not all Mennonites now live according to the principles of the "Old Order," their traditional lifestyles involve distinct customs and ways so there will be plenty of scope for the making of models of Mennonite carts and farms, and for experiments in Mennonite cookery (see *Food That Really Schmecks*). There is also further reading which may be undertaken: *Kristli's Trees* by Margaret Dunham, for instance.

The Mennonites came to Canada in search of religious freedom but a brief consideration of our history reveals that religious, racial and political tolerance is not in fact something we have always managed to achieve. As the work on the Mennonites progresses, this topic can be explored quite naturally, with students being divided into groups to report on such matters as: the situation of other religious communities (Hutterites, Sikhs, Jews, Doukhobors); the treatment of the Japanese in World War II (see *A Child in Prison Camp*, *Years of Sorrow*, *Years of Shame*); the anti-Chinese riots noted in *West Coast Chinese Boy*; the position of the Metis (see *A Very Small Rebellion*); the problems of Blacks in Nova Scotia or of recent East Indian immigrants. Out of this consideration of significant and disturbing human issues students may also be encouraged to develop characters and write Canadian stories or novels of their own. This will lead to yet more

research. Students will find it easier to proceed if they begin by choosing a setting. (The events outlined above afford potential but so do the cholera epidemics of the nineteenth century, the journeys of the Boat People, the building of the railroad.) After setting can come character. It is at this point — as they plan personality, appearance, background, name, age, and "specialness" — that the students will find themselves "hooked" and therefore able to recognize and select the "problem" — the core difficulty which holds all the events together and needs to be resolved. They can then start to write.

With all the activities arising from *Days of Terror*, the fact of immigration and settlement will once again be raised. To take this further, students may read *Underground to Canada* or *The King's Daughter*. They may discuss the full variety of reasons for any home leaving (economic, political, family, the search for adventure); they may make maps





showing the various routes taken, at what time, and by whom; they may produce dioramas depicting methods of transportation (the sailing ships of the nineteenth century, the airplanes of today).

### A Perfect World — Grades 6-8

So far, the potential for using children's books with clear and obvious reference to heritage has been considered. It should, however, be remembered that when it comes to presenting the wider human implications of multiculturalism an exciting range of possibilities presents itself. One example is Monica Hughes' *Keeper of the Isis Light*. This is a science fiction novel, its relevance lying partly in the fact that at the beginning its heroine, Olwen Pendennis, is living in a place of perfection — a world fulfilling one of the underlying aims of multiculturalism, that each individual should live and be valued for the most that he or she is and can be. The students can discuss this and then turn to other Utopias — the Garden of Eden, for instance. Through poems, models, pictures, written descriptions, maps and the sharing of ideas, they can design Utopias for themselves. As they consider how it is that Olwen's world is lost, they can grapple with the problems of turning dream into reality for themselves. They can read *The Guardian of Isis* (Hughes' sequel) where the part played by intolerance and guilt is more fully explored. They can role-play the various situations and discuss other possible outcomes bearing in mind Hughes' comment: "There are at every moment in your life a thousand choices — a network of possible ways." They can then return to their own Utopias for deeper thought, and discussion designed to promote suggestions as to how better understanding might be managed at home, at school, and in society at large.

One of the problems for Olwen is that, with the arrival of new settlers on her planet, she suddenly finds she has become a visible minority. This is another significant topic which opens doors for appropriate role-playing, particularly in terms of the issue of the arri-

val of "strangers" and the responses that can be made. The minority concept raises the subject of appearances and how, out of judgment by appearance, prejudice is born. To highlight this matter, students may engage in exercises in discovery through the whole realm of that which is hidden within, or obscured by, something else. They can consider camouflage or optical illusions; they can bring in examples of Russian dolls-in-dolls-in-dolls; they can make or describe in writing something "hidden" of their own design. Finally, they may watch the film about a young cerebral palsy sufferer whose most telling comment is captured in the title: *I Am Not What You See*.

### Conclusion

This booklet deals to a certain extent in specifics. It is, however, intended very much as an idea-bank — a source of stimulation from which suggestions might not merely be taken but allowed their own growing; opportunities encouraged to spill over to be put to use elsewhere. The "elsewhere" should not be hard to find. Canadian children's literature is, in every respect, an expanding and developing field. New and better books are continually appearing and writers achieving increasing stature. The potentials are endless and again — BOOKS ARE FUN.

### Bibliography

- Abrahamson, Una. *Crafts Canada. The Useful Arts*. Toronto: Clarke Irwin, 1974. The history and origins of various crafts are here well documented and illustrated. The book features modern Canadian crafts people and covers glass, ceramics, leather, plastics, stitchery, quilting, embroidery and many other activities.
- Andrews, Jan (Editor). *The Dancing Sun. Stories and Poems Celebrating Canadian Children*. Illustrated by Renée Mansfield. Victoria: Press Porcépic, 1981. A collection of original stories and poems focusing on children from a variety of ethnocultural backgrounds. Stories include a Jewish fantasy, an Icelandic

dic fairy-tale, a tale of adventure in a West Coast fog, a description of a Black slave's heroism, etc.

- A Band of Storytellers. *Folktales Brought to Canada from Around the World*. Stories read by Edward Atienza and Joan Orenstein. Music composed by Stewart Grant and played by the Ayorama Wind Quintet. Record produced by George Mully for Marc Productions, Ltd., 1163 Parisien St., Ottawa, Ont., K1E 4W4. A retelling of four folktales — from India, Poland, Italy and the Caribbean — set to original music. The stories were chosen as a means of celebrating the past and the music added in depiction of how new inspiration may grow from old.
- Broadfoot, Barry. *Years of Sorrow, Years of Shame: the Story of the Japanese Canadians in World War II*. Toronto: Doubleday, 1977. An oral history in which some of those who lived through this episode in Canadian history are given the opportunity to recall their experiences.

- Bruce, Jean. *The Last Best West*. Toronto: Fitzhenry and Whiteside, Ltd., 1976. A pictorial history of events surrounding the opening up of the Prairies in the great wave of immigration between 1896 and 1914.

- Buckaway, C.M. *The Silver Cuckoo*. Ottawa: Borealis Press. A collection of haiku and tanka poetry growing out of Canadian settings by an award winning Prairie poet and author.

- The Canadian Family Tree: Canada's Peoples*. Corpus, 1450 Don Mills Rd., Don Mills, Ont., M3B 2X7, 1979. Canada's ethnocultural groups are listed alphabetically and a brief outline of the history and current status of each is provided. The book is fairly simply written and provides a very useful reference tool.

- Dickinson, Peter. *The Flight of Dragons*. Illustrated by Wayne Anderson. London: Pierrot Publishing, 1979. A beautifully illustrated consideration of dragon mythology. The



- pictures alone should spark much classroom activity.
- Downie, Mary Alice. *Dragon on Parade*. Illustrated by Mary Lynn Baker. Toronto: Peter Martin Associates, 1974. The story of the making of a dragon by a group of children for the local Lions' Club Parade. Note that distribution for Peter Martin Associates is now in the hands of University of Toronto Press and that the library may be the best place to find this book.
- D'Oyley, Enid F. *Animal Fables and Other Tales Retold*. Illustrated by Larissa Kauperman. Toronto: Williams-Wallace International, 1982. Tales from Africa that were brought to the New World, survived in oral tradition, and are now retold.
- Dunham, Mabel. *Kristli's Trees*. Toronto: McClelland and Stewart, 1974. The simple story of a young boy's days growing up on a Menonite farm in Southern Ontario.
- Eger, F.H. (Compiler). *Eskimo Inuit Games. Book One*. Illustrated by Christian Astwood. X-Press, 3905 West Twelfth Avenue, Vancouver, B.C., V6R 2P1. Illustrated descriptions of 37 Inuit games. A bibliography and media resource list are also included.
- German, Tony. *Tom Penny*. Toronto: McClelland and Stewart, 1982. The first in a series of historical novels concerning the hero Tom Penny's journey from England to the Ottawa Valley in the lumbering days, and his adventures as he struggles to achieve settlement. Other titles in the series are *River Race* and *Tom Penny and the Grand Canal*.
- Hamilton, Mary. *The Tin-Lined Trunk*. Illustrated by Ron Berg. Toronto: Kids Can Press, 1980. Two young street urchins are "rescued" by the Barnado Homes Society in England and sent to live in nineteenth century Canada. Their trials are both chilling and absorbing.
- Harrison, Ted. *Children of the Yukon*. Montreal: Tundra Books, 1973. Ted Harrison is an artist. In this picture book for young children, he gives a vivid and compelling portrayal of his experience of Yukon life.
- Harrison, Ted. *A Northern Alphabet*. Montreal: Tundra Books, 1982. An alphabet book capturing scenes from life in Northern Canada. There is a small "story" for each letter, along with an extensive list of words. Scenes faithfully reproduce the current Northern combination of elements from modern and traditional life.
- Holidays and Celebrations Around the World*. National Geographic Society Educational Filmstrips, National Geographic Society, Washington, 1982. A multi-media kit of the usual National Geographic high quality.
- Hughes, Monica. *The Guardian of Isis*. London: Hamish Hamilton, 1980. The sequel to *The Keeper of the Isis Light*, depicting the development of the community of new settlers once Olwen Pendennis and her guardian have withdrawn.
- Hughes, Monica. *The Keeper of the Isis Light*. London: Hamish Hamilton, 1980. An adventure in quiet conflict as settlers arrive to take over the planet on which Olwen Pendennis has lived alone for almost all of her life.
- I Am Not What You See*. An interview with handicapped Sondra Diamond, filmed in the CBC's *Man Alive* series. Available from the National Film Board — No. 09175193.
- Jue, David F. *Chinese Kites: How to Make and Fly Them*. Edmonton: Hurtig Publishers, 1967. Complete instructions are given for this high interest activity.
- Kalman, Bobbie. *The Crabtree Countries and Festivals of the World Series*. Crabtree Publishing Company, 102 Torbrick Avenue, Toronto, Ont., M4S 4Z5. Eight countries or regions are covered — Greece, Hong Kong, India, Italy, Japan, Portugal, West Germany and the Caribbean — in a series of 16 booklets (two per country).
- Kurelek, William. *The Polish Canadians*. Montreal: Tundra Books, 1981. A picture book, with text detailed enough to appeal also to children in higher grades, depicting various aspects of Polish Canadian life.
- Kurelek, William. *A Prairie Boy's Summer*. Montreal: Tundra Books, 1975. Details of Prairie farm life, portrayed in words and pictures by this Ukrainian Canadian artist.
- Kurelek, William. *A Prairie Boy's Winter*. Montreal: Tundra Books, 1973. An award-winning book capturing Kurelek's experience of growing up in a Ukrainian Prairie family during the 1930s. The illustrations have a very particular style and the text is full of "pictures" of its own.
- LaRouche, Adelle. *Binky and the Bamboo Brush*. Toronto: Gage Publishing, Ltd., 1981. (Also on film — Magic Lantern, 972 Winston Churchill Blvd., Oakville, Ont. L6J 4Z2 — distributor.) A story for young children about the breaking down of a Chinese Canadian boy's reluctance to work at preserving his heritage when the preservation involves "after school" school.
- Letter to Vietnam. Film by Eugene Buia. Based on the experience of Garry Son Hoam. Available from the United Church of Canada, 85 St. Clair Ave. E., Toronto, Ont., M4T 1M8. Also in book form — Toronto: Virgo Press, 1980. A moving depiction of a refugee boy's arrival without father and mother, and his efforts at adaptation in his new homeland.
- Lim, Sing. *West Coast Chinese Boy*. Montreal: Tundra Books, 1979. An artistic portrayal of the life of the Chinese community in Vancouver early in this century. The author is drawing on his own past and recalls the daily details, the joys and hardships, the times of celebration and external hostility in this period.
- Ling, Frieda. *The Maiden of Wu Long. The Axe and the Sword*. Toronto: Kids Can Press, 1975. Part of a series of folktales published by Kids Can Press. These two are Chinese and are retold both in English and their original language.



Little, Jean. *From Anna*. New York: Harper and Row Publishers, 1972. A Canadian classic. Anna's family has emigrated to Canada from Germany out of a wish to disassociate itself from the pre-War Nazi movement. Anna's real problem, however, is that soon after her arrival it is at last discovered that her sight is seriously impaired.

Martel, Suzanne. *The King's Daughter*. Translated from French by David Toby Homel and Margaret Rose. Vancouver: Douglas and McIntyre, c1980. A young orphan leaves the convent where she was brought up and comes to New France during the reign of Louis XIV to marry a man she has never met. Suzanne Martel is one of Canada's most significant French Canadian children's writers.

*Multicultural Canada Series*. The entire series is now in the hands of Nelson Canada. It includes student texts and teacher resource books and has been designed to give information in an appealing form on the cultural inheritances of various groups, their patterns of immigration to Canada, the way of life established here and the contributions made to Canadian society. Titles are as follows:

*The Chinese Canadians*. Heather Harris and Mary Sun. Scarborough: Nelson Canada, 1982.

*The Italian Canadians*. Rocco Mastrangelo. Toronto: Van Nostrand Reinhold, 1978.

*The Japanese Canadians*. Roy Ito. Toronto: Van Nostrand Reinhold, 1978.

*The Jewish Canadians*. Harry Gutkin. Scarborough: Nelson Canada, 1984.

*The Mennonite Canadians*. Joanne Flint. Toronto: Van Nostrand Reinhold, 1980.

*The Scottish Canadians*. Allen Andrews. Toronto: Van Nostrand Reinhold, 1981.

*The Ukrainian Canadians*. Marguerite V. Burke. Toronto: Van Nostrand Reinhold, 1981.

Pitseolak, Peter. *Pictures Out of My Life*.

Edited from tape recorded interviews by Dorothy Eber. Montreal: Design Collaborative Books; Toronto: Oxford University Press. A haunting account of growing up in the Arctic. The teller of the story is an artist, capturing images in traditional forms. Text is in English and Inuktitut. Also available on film — National Film Board No. 106C 0175 112.

Pitseolak, Peter. *Peter Pitseolak's Escape from Death*. Introduced and edited by Dorothy Eber. Toronto: McClelland and Stewart, 1977. A true tale of adventure in the Arctic, illustrated in color by its teller, a Cape Dorset artist.

Smucker, Barbara Claassen. *Days of Terror*. Markham: Puffin Books, 1981. The story of a Mennonite family's struggle for survival during and after the Russian Revolution, and their ultimate emigration to Canada.

Smucker, Barbara Claassen. *Underground to Canada*. Toronto: Clarke

Irwin, 1977; Puffin Books, 1978.

The escape from Mississippi to Canada of two fugitive slaves along the Underground Railroad. Their travels involve hardship and danger and real human suffering.

Staebler, Edna. *Food That Really Smecks. Mennonite Country Cooking*. Toronto: Ryerson Press, 1968. One of the earliest "ethnic" cookbooks to achieve widespread and well-deserved appeal.

Takashima, Shizuye. *A Child in Prison Camp*. Montreal: Tundra Books, 1971. In words and watercolor, artist Takashima recaptures the events of her own childhood as a Japanese Canadian evacuee.

Tanaka, Shelley. *Michi's New Year*. Illustrated by Ron Berg. Toronto: PMA Books, 1980. A young Japanese girl begins her adjustment to Canadian life through the establishment of friendship with other Japanese Canadian children and participation at a traditional New Year's Ceremony.





### How To Use This Resource Booklet

Many teachers are aware of the need to bring the multicultural concept into the classroom. They often find, however, that there are not enough material resources available to them. So the thought of exploring any subject more actively and with a special multicultural slant remains to most just an interesting but impractical idea. This booklet contains resource lists of books, articles, pamphlets, audio-visual aids as well as other resources. It is anticipated that, with such resources, teachers will be more comfortable with the inclusion of multiculturalism in their subject area. The author of the booklet has chosen to illustrate the use of the resources with some suggestions for activities.

After having examined various options, the teacher will find that there are a number of resources through which one can develop interesting activities.

Tanobe, Miyuki. *Québec je t'aime/I Love You*. Montreal: Tundra Books, 1976. A Japanese Canadian artist's view of Quebec at all seasons. The pictures are accompanied by a text in both French and English.

Temko, Florence. *Folk Crafts for World Friendship*. Illustrated by Yaroslava. New York: Doubleday and Co., 1976. Florence Temko is an expert on the crafts of many nations and has written a number of craft books. In this work, she brings together crafts from all over the world, giving method of construction, origin, and related games, customs and holidays. The book is a joint production with the U.S. Committee for UNICEF.

Truss, Jan. *A Very Small Rebellion*. Edmonton: J.M. LeBel, 1977. A modern day portrayal of a fictional Metis community's attempt to save its land is interwoven with a factual resume of the events of Louis Riels's life and rebellion in a moving demonstration of the fact that the Metis remain the subject of injustice to this day.

Wallace, Ian. *Chin Chiang and the Dragon's Dance*. Toronto: Douglas and McIntyre, 1984. The award-winning story of a Chinese Canadian boy who is suddenly overcome with shyness as his chance to participate in the traditional New Year's Day Dragon's Dance draws near. This is a picture book with wonderfully rich illustrations.

Zalan, Magda. *In a Big Ugly House Far From Here . . .* Illustration by Julius Varga. Victoria: Press Porcépic, 1982. A collection of short stories depicting scenes and moments from the author's childhood in Hungary.

### Additional Resources

*The Children's Book Centre*, 229 College St., 5th Floor, Toronto, Ont., M5T 1R4, produces annual publications listings. Of particular significance in this context is the 1983 booklet, *Many Books, Many Voices*, which offers a further selection of books and activities of special relevance to multiculturalism. The centre also designs materials and sponsors activities for the Children's Book Festival, held in November.

*The Lorimer Reading Series* (James Lorimer & Co.) provides a comprehensive language arts program for Grades 1-8. This series has been designed with the particular aim of promoting recognition of Canada's true cultural heritage.

General information about Canadian children's books is to be found in: *Canadian Books for Young People Livres canadiens pour la jeunesse* Edited by Irma McDonough. An annual publication by University of Toronto Press.

*Canadian Children's Literature: a Journal of Criticism and Review* Box 335, Guelph, Ont., N1H 6K5

*In Review: Canadian Books for Young People*. Libraries and Community Information Branch, Ministry of Culture and Recreation, 77 Bloor St. W., 7th Floor, Toronto, Ont., M7A 2R9

*Notable Canadian Children's Books* Compiled and edited by Irene Aubrey. National Library of Canada, Ottawa, (Another annual publication.)

Further information with regard to multiculturalism in education is available from:

Cross-Cultural Communications Centre  
1991 Dufferin Street  
Toronto, Ont.  
M6E 3P9

Cross Cultural Learner Centre  
533 Clarence Street  
London, Ont.  
N6A 3N1

Provincial and Local Cultural Associations  
Provincial Ministries of Education,  
Culture and Recreation  
Provincial Teachers' Federations.

Information concerning appropriate supplementary film material may be gained from the *Multicultural Film and Video Catalogue* and the *Multi-Media Catalogue*, Multiculturalism Canada, Department of Secretary of State, Ottawa, K1A 0M5, or from local offices of the National Film Board (Head Office, 150 Kent Street, Ottawa, K1A 0M9. Film Library (613) 996-4861)









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